

NEWS AND NOTES OF PLAYS AND PLAYERS

Hall Caine's "Woman"
No Martyred Saint

By Virginia Tracy

"The Woman Thou Gavest Me" has exactly one idea. This is inferred in the title, and every inflection of every scene, sub-title and close-up reaffirms and brands it in. This idea is that Mary McNeill is a saint, martyred in marriage.

Would any one like to know how the picture proves this? Just what happens to Mary? And how does the saint endure her martyrdom?

Well, in the first place, Mary does have a highly disagreeable father. This father forces her to marry the villain while the man she loves is exploring the North Pole. Just the luck of so clinging a girl as Mary to love an explorer! The villain is, as Mary says, a "libertine," eager to spend her money on an adventuress. But if you ask how, after all, Mary's father could possibly force her to marry him, we must answer that we don't know. She never attempts to defy the tyrant with a job as a typist or a telephone girl, nor does it ever occur to her that, even in her Ophelia-like helplessness, at least she herself might be quiet make by just falling into the river. No, when it comes down to being made outrageously uncomfortable at home or marrying the libertine, Mary chooses the libertine. And we all pity her. For, to this day, Ophelia comes welcome and privileged into our sympathies, being limp but lovely. The whole village pities her, and she certainly looks most beautiful in her wedding dress, and the exquisite acting of her during the ceremony and the expression on the lower lip of Theodore Roberts, as the father, goes a long way toward justifying anything she does. Then the libertine bears her off. And the audience thrills and shivers and thinks, "Now for it!" And martyrdom is in the air.

And there it stays. For by the mere ceremony of marriage Mary is changed from Ophelia into a character beside whom Lady Macbeth would have been a shrinking and procrastinating person. When her husband comes to her room and starts to kiss her, Mary, feeling instinctively that he is apt to attempt such a liberty, and wrapping herself in her floor draperies to her very throat, is ready to repulse him. Whereupon the husband says: "Well, if you feel like this about it we will be wed in name only." And Mary wraps herself in her draperies to the tip of her nose and locks her door. We hope nobody supposes that Mary brightens up at all over this capitulation of the husband or shows any weak relaxing in disdain. She knows her business as a martyred saint too well for that.

Mary and her husband in name only go to Cairo, where she accompanies him to the races with the expression of a stained glass window on a cloudy day. There the husband meets his adventuress and Mary meets her explorer, the husband wickedly becoming more cheerful and Mary saintly becoming more martyred. That night, Mary and the explorer sit out in the moonlight, and he holds her hand and leans his head with the holiest tenderness upon her hair. In this attitude they look up and behold the husband leaning his head with the utmost villainy toward his adventuress and kissing her. And Mary and the explorer leap to their feet and stand glaring at each other, awestruck with what Mary has suffered and with the wickedness of the world.

The husband, seeing himself discovered, leaves for India next morning, taking his adventuress with him. Whereupon Mary decides to live her own life, draws off her wedding ring, throws it out of the window and takes a holler vow in the arms of her true love; thus another lap in her saintly martyrdom is passed.

But the explorer must return immediately to the North Pole, and as the English divorce law requires the villain to add blows to infidelity, Mary, with great force of character, retires to the south of France, where she can get a divorce for mere infidelity, and bear the explorer's child in peace. Here, after the baby is born, Mary's wicked father bursts in upon her, trying to insult and bully her into giving up her child and going back to her husband, and Mary, quite properly, puts him straight out of the house, lower lip and all. Her disposition has, indeed, been growing more and more precipitate, and when she reads in the morning paper that a piece of the explorer's ship has been picked up and that all on board are probably lost she does not wait for so much as the evening edition, but instantly buys her mourning, and, taking her child in her arms, plunges at one desperate step from France to England and the depths of poverty.

What became of the money upon which, up to the moment of that plunge, Mary had been living in such charming style in France? Perhaps she spent it all on the mourning. Otherwise, since she must have made

at least something at the various jobs she lost after she reached England, we do not understand how, in the space of two months, she is brought to such a pass that she cannot get medicine for her sick child. Mary, however, knows her business as a martyr better than we do. To that pass she does come, and seeing out of her window at night women stopping men on the street she realizes at once that there lies the final step for a saintly martyr and out she goes. By a fortunate, if remarkable, chance the first man she speaks to is the explorer, who at first looks a little jarred, but who has enough dramatic instinct to realize that this is what Mary is to be brought to by the wickedness of the villain and the marriage laws, before the picture can end. Happily, he has loads of money—none of which it had occurred to him to settle on Mary before he went to the North Pole, notoriously a risky trip—and as Mary has her divorce ready they are married and live happily and in the midst of luxury ever after, although we can't help thinking the explorer must feel a little nervous every time he has to leave home. If the first time he went away he returned to find Mary driven to streetwalking, it seems as if he might well wonder what his next absence might drive her to. But, of course, in marrying a professional saint and martyr he must have been prepared to take some risks.

Only, we should be glad to have any one show us what martyrdom Mary suffered through anything but not having enough money. And we fail to see how this lack was the fault either of the marriage laws or of the villain. As a firm, strong-minded modern woman who knew what she wanted and went after it and got it, we are ready enough to applaud the picture's Scotch Mary McNeill, but as the sympathy-catcher for which she is designed she somehow proves not a circumstance to the book's unpretentious little Irish Mary O'Neill, who, as readers of the foregoing synopsis may be interested to hear, never threw her wedding ring out of the window, never denied that she stood in mortal sin, never got a divorce and never married the explorer.

Hall Caine, his book being a life-and-death attack upon indissoluble marriage, first makes his heroine a Roman Catholic and then doubly binds her with the marriage laws of England. The picture, eager for the publicity belonging to a book which is a life-and-death attack upon anything, is equally eager not to attack anybody; it neatly cuts out any sense in Mary's martyrdom by cutting out her religion and then by taking only one faint slap at the English marriage laws, rightly judging these to be of rather remote interest to a public which has rejoiced all winter in Cecil De Mille's picture-series of bygone adventures in divorce. But, though it is a thing managers never will believe, you cannot eat your cake and keep it; you cannot make your heroine a sympathy catcher through the miseries of indissoluble marriage and yet hand her her divorce on, so to speak, her wedding night.

Hugh Ford has had this nonsense beautifully produced and photographed; Beulah Dix's scenario contrives a technical triumph of mere progression which urges on your otherwise unfounded interest and the staggering varieties of place—Scotland and India and the North Pole and the London slums—instead of jarring and halting the illusion, as they too often do, are so managed as to encourage, quicken and sustain it—this, of course, being really an essential beauty of moving picture movement. As for the acting, we used to think that Theodore Roberts had made such admirable crutches of his mannerisms that he would never be able to take another step without them, but observe the magnificence of his stride now he has thrown them all away! Poor Jack Holt has all ways to play villains because he once played a German. But certainly he plays them exceedingly well, and why should we pity him when we see Milton Sills weighted down with the dead corpse of a hero and doing as well as possible with nothing whatever to do? Katherine Macdonald puzzles us as to how she escapes registering joy every time she looks in the mirror, but she imposes Mary's martyrdom upon us with a mournful loveliness which gives some arresting hints of better things.

New Manager for Strand

Moe Mark, president of the Mark Strand Theatre Company, has appointed Jack Eaton managing director of the Strand Theatre, to succeed Joseph L. Plunkett, who has the Famous Players-Lasky.

Mr. Eaton is leaving Town and Country Films to take up his duties at the Strand. He also produced the James Montgomery Flagg Comedies. He will enter upon his new duties July 21.

New Plays This Week

MONDAY—At the Broadhurst Theatre George Broadhurst will present "The Crimson Alibi," a new dramatic version of a novel of the same title by Octavus Roy Cohen. The cast will include Harrison Hunter, William H. Thompson, George Graham, Robert Kelly, Robert Barrat, John Ellis, Robert La Rue, Jack Kane, Paul Kay, Bertha Mann, Ida Palmer, Edna James, Mary Foy and Catherine Cozzens.

At the Cort Theatre Leoncia Mosquera will present "Dreams of Three," a spectacular musical comedy revue by Manuel Penella and M. Caballero. There are three acts—the first laid in Venice, the second in Paris and the third in Seville. The cast will include two prima donnas, Adelina Vello and Consuelo Ballo, Carmen Lopez, Adela Vivero, Dora Iris, Lola Bravo, Miquel Santacana, Manuel Moraga, Miquel Pros, Leandro Diaz, Carlos Villalaz and Arturo Vasquez.

A GROUP OF NOBLE DAMES
The Motor Car in "The Better 'Ole'"

The Changing "Follies"

There have been numerous changes in the casts of the various "Ziegfeld Follies" for the last thirteen years. Some of the players who have appeared in the different editions of the revue are as follows:

1907
Emma Carus, Nora Bayes, Lillian Lee, Bickel & Watson, Baker & Mauley, Mlle. Dazie, Grace La Rue, Frank Mayne, Charles J. Ross, William Powers, Florence Tempest, Annabelle Whitford, Grace Leigh, Mae Murray and May Leslie.

1908
Bickel & Watson, Nora Bayes, Jack Norworth, Lucy Weston, Mlle. Dazie, Arthur Deacon, Billy Reeves, Barney Bernard, Grace La Rue, Lillian Lee, Annabelle Whitford, Lee Harrison, Grace Leigh, William Schrode, Elphye Snowden, Mae Mackenzie, Mae Murray, William Powers, May Leslie, Eva Francis, Seymour Brown, Albert Fromme, Gertrude Vanderbilt, Rosie Green and La Richi.

1909
Nora Bayes, Eva Tanguay, Jack Norworth, Arthur Deacon, Billy Reeves, William Schrode, David Abrams, Gertrude Meyer, William Bonelli, Welsh, Mealy & Montrose, Bessie Clayton, Sophie Tucker, Lillian Lorraine, Gertrude Vanderbilt, Rosie Green, Arthur Hill, Annabelle Whitford, William Powers, Mae Murray, M. Hegeman, John Schrode, R. Woodward, Albert Fromme, Josephine Whittell, Joe Schrode, Harry Kelly, Will Philbrick, Harry Pilcer and Charles Scribner.

1910
Bickel & Watson, Bert Williams, Bobby North, Lillian Lorraine, Billy Brice, Billie Reeves, S. Wania, William Schrode, Shirley Kellogg, Harry Pilcer and Jacques Kruger.

1911
Bert Williams, Harry Watson, Leon Errol, Walter Percival, William J. Kelly, Tom Dingle, Brown & Blyler, Dave Abrams, Charles A. Mason, Bessie McCoy, Ethel Clayton, Clara Palmer, Fanny Brice, the Dolly Sisters, Gorman Sisters, Arline Boley, Vera Maxwell, Ann Meredith, George White, and Lillian Lorraine.

1912
Lillian Lorraine, Ida Adams, Josie Sadler, Rae Samuels, Rose De Boise, Arline Boley, Elizabeth Brice, Ethel Amorita Kelley, Bert Williams, Harry Watson, Leon Errol, Bernard Granville, Charles Judels.

1913
Jose Collins, Frank Tinney, Nat M. Wills, Leon Errol, Elizabeth Brice, Martin Brown, the Marvelous Millers, the Dolly Sisters, Ethel Amorita Kelley, Florence Jerome, William Le Brun, Murray Queen, Ann Pennington, Evelyn Carlton, Peter Swift, Ernest Wood, Stella Chataigne, Ian McLaren, J. Bernard Dyllan, May Day and Florence Gardner.

1914
Leon Errol, Stella Chataigne, Bert Williams, Arthur Deacon, George McKay, C. M. Horne, Johnny Dove, Walter Percival, Ed. Wynn, Herbert Clifford, J. Bernard Dyllan, May Michelen, Gertrude Vanderbilt, Louise Meyers, Ann Pennington, Kay Laurell, Rita Gould, Cecelia Wright, Cora Tracy, Whiting & Burt, Hodgkins & Hammond and the Gorman Sisters.

1915
Leon Errol, Bert Williams, Ed Wynn, Bernard Granville, W. C. Fields, George White, Will C. West, Carl Randall, Phil Dawyer, Melville Stewart, Herbert Wilke, Malcolm Hicks, Charles Purcell, Ina Claire, Mae Murray, Ann Pennington, Lucille Cavanagh, Justine Johnstone, Emma Haig, Helen Rook, Kay Laurell, Olive Thomas, the Oakland Sisters and Mae Hennessey.

1916
Will Rogers, Don Barclay, Norman Blume, W. C. Fields, Bernard Granville, Sam B. Hardy, Carl Randall, Peter Swift, Bert Williams, Allyn King, Fanny Brice, Ina Claire, Helen Barnes, Idah Gibson, Emma Haig, Justine Johnstone, Bird Millman, Ann Pennington, Tot Quarters, Rock & White and The Hawaiian Troupe.

1917
Fanny Brice, Allyn King, Dorothy Dickson, The Fairbanks Twins, Edith Hallor, Carl Hyson, Helen Barnes, Mildred Richardson, Dolores, Will Rogers, W. C. Fields, Walter Catlett, Eddie Cantor, Don Barclay, Irving Fisher,

Jack MacGowan, Fred Haider, Officer Russell Vokes and Don, Joseph Kilgour, Gus Minton, Hans Wilson, Thomas Richards, Frederick Burton and Ray Raymond.

1918
Marilyn Miller, Ann Pennington, Allyn King, Mildred Richardson, The Fairbanks Twins, Will Rogers, Eddie Cantor, W. C. Fields, Frank Carter, Savoy & Brennan, Billie Ritchie, Gus Minton, Lillian Lorraine, Kay Laurell, Bee Palmer, Dolores, Dorothy Leeds, Martha Mansfield, Gladys Feldman, Harry Kelley, Frisco and Emily Drange.

1919
Marilyn Miller, Eddie Cantor, Johnny Dooley, Ray Dooley, Van & Schenck, George LeMaire, John Steel, Eddie Dowling, Delyle Alda, The Fairbanks Twins, Phil Dwyer, Bert Williams, Addison Young, Florence Ware, Jessie Reed, Mauresette, Lucille LeVant, Kathryn Perry, Hazel Washburn, Mary Hays and Mary Washburn.

Successful Playwright,
Relative of Stevenson,
Now a Manager

The author of "Three Wise Fools," the Winchell Smith and John L. Golden production which has had a run of nearly a year in New York, is Austin Strong, a relative of Robert Louis Stevenson and a playwright with several Broadway successes to his credit. He is also foreign manager for the Smith and Golden interests, and is at present superintending the London production of "Three Wise Fools," which opened last night.

Born in San Francisco, Mr. Strong was taken to Honolulu, Australia, Samoa and New Zealand, where his education progressed in widely diversified places, ending with his graduation from the English College, New Zealand, and including several years at Vailima, in charge of his famous relative, who addressed to him several of the "R. L. S." letters.

From his boyhood days Austin Strong was always conscious of the attraction the stage held for him, but he followed the advice of his family and studied landscape architecture, laying out the largest park in New Zealand and journeying to France and Italy for post-graduate work. In his leisure moments he worked on plays. One of these, "Exile," written in collaboration with his uncle, Lloyd Osbourne, he took to London and induced Martin Harvey to produce it. It failed, and the ambition of Mr. Strong was only made the stronger thereby.

Coming to New York, he finished "Little Father of the Wilderness" and interested Charles Frohman in its production. Francis Wilson was engaged and played in it for a season. To this actor Mr. Strong gave the manuscript of "Drums of Oude," a one-act play. Wilson liked it, and turned it over to Frohman, who took it to London with him on a trip. There he read it, and when he learned that Barrie was looking for a short piece to put on a programme with two of his own plays, he suggested "Drums of Oude." It had a success, and since then has brought in a satisfactory revenue from high class vaudeville presentations.

Strong's next play was "The Toy-maker of Nuremberg," done at the Garrick Theatre in 1907 by Frohman, and one of the first plays by an American author this manager ever produced. Cyril Maude saw it and thought it an excellent medium for his type of work. The following year he presented himself in it in London.

In the mean time Strong had written another play, this time for Mansfield. Plans were completed for its production when Mansfield died. By some

AMUSEMENTS

COLUMBIA
THE ARISTOCRAT OF BURLESQUE
"The Home of Burlesque de Luxe."—Times.
3rd MONTH! "Equal in all essential particulars to any presentation of musical comedy now on view in the 52 houses."—Eve. Sun.

Peek-a-boo
Dolly Matinee, 10c, 50c, 80c. Night, 25c to \$1.00. Seats Two Weeks in Advance. Smoking Permitted.

chance De Wolf Hopper saw the manuscript and persuaded Strong to turn his play into a comic opera. It became "The Pied Piper" forthwith and enjoyed a large popularity during its run on Broadway. By a coincidence, Helen Menken, leading woman of "Three Wise Fools," was one of the youngsters in "The Pied Piper," and she renewed her acquaintance with Mr. Strong during the rehearsals of his latest play.

When David Belasco decided to Americanize "The Good Little Devil," a play by the Rostands, he gave the adaptation to Austin Strong. With Mary Pickford in the principal role the play had a success in New York, in which the Rostands, Strong, Belasco and little Mary had an equal share of glory. "Bunny" was Strong's next Broadway play, and then he went to work on "Three Wise Fools," known first as "Three Wise Men."

Cohen Is Harassed

Octavus Roy Cohen has just signed a five-year contract with the Goldwyn Company whereby they are to have his stories for the film. These are hectic days for Mr. Cohen. Monday night at the Broadhurst Theatre will be produced "The Crimson Alibi," made from his novel of that name, and, in addition, he has sold two other plays, not yet announced, which are to have production this season.

"39 East" to Move

After passing the 125th performance mark at the Broadhurst Theatre, "39 East," Rachel Crothers's comedy, will move to the Maxine Elliott Theatre tomorrow night, where it will play throughout the remainder of the summer.

AMUSEMENTS

44TH ST. THEATRE. Just West of Broadway. Phone Bryant 7222.
Eves. 8:10. Mats. 2:30. \$1.50. MATINEE WEDNESDAY
THE BIGGEST THING SINCE THE ARMISTICE!
"Attractive, Exquisitely Colored, Tunesful and Original."—Eve. Sun.
"Offers Variety and Elaborate Entertainment."—Eve. World.

SHUBERT GAITIES OF 1919

WITH ED WYNN
GEORGE HASSELL, WILLIAM KENT AND 120 OTHERS.
STAGED BY J. C. HUFFMAN.

"WILL SATISFY THE GREAT PUBLIC WHICH IS EAGER FOR THIS SORT OF SHOW."—Globe.

"MAY BE PLACED IN A CLASS BY ITSELF."—Post.

F. RAY COMSTOCK and MORRIS GERT Present
THE FIRST BIG COMEDY HIT OF THE SEASON

R-34 C

OF COMEDIES

THE FIVE MILLION

BY GUY BOLTON AND FRANK MANDEL.
STAGED BY ROBERT MILTON.

GREATEST ACHIEVEMENT IN THE AIR—MORE THAN DUPLICATED BY THE GREATEST COMEDY ACHIEVEMENT OF THE YEAR AT THE

LYRIC THEATRE
134 W. 42d St.
Mats. Wed. & Sat.

PACKED TO THE DOORS AT EVERY PERFORMANCE

AN AVALANCHE OF PRAISE!

"Combines Thrills and Chuckles."—Lawrence Reamer, Sun.
"Keeps the auditor on the edge of his seat."—R. G. Welch, Eve. Tel.
"Working Good—A mystery 'gets' us."—S. Jay Kaufman, Globe.
"Full of suspense—ingenious and effective."—Louis V. Dr. Fox, World.
"Received with enthusiasm—a genuine thrill."—Eve. Post.
"Most inevitably find a considerable audience."—Times.
"Ingenious detective play."—Herald, Eve. Tribune.
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Owen Davis' new melodrama of mystery, marriage and murder

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Presented by William A. Brady, Ltd., at the

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HAS A PUNCH LIKE DEMPSEY'S!

West 45th St. Phone Bryant 2434. Eves. 8:30. Mats. Wed. & Sat. 2:30.

"Where are you going to, my pretty maid?"
"To see LEW FIELDS, kind sir," she said.
"May I go with you, my pretty maid?"
"If you're 'A Lonely Romeo,' sir," she said.
So they smiled together, and with hands clasped tight,
Went to the SHUBERT that very same night.

Evenings 8:15. Matinees Wed. & Sat. 2:30.

THE GREAT PLAY
JOHN FERGUSON
AT THE FULTON THEATRE

Behind the Scenes at
The "Shubert Gaities"

By Katharine Wright

Comedians do duty are proverbially morose, so when we went to interview Ed Wynn, now a shining light in the "Shubert Gaities of 1919," we knew about what to expect. Mr. Wynn was not only true to type, but he was elusive. After searching every nook and corner of the world behind the scenes at the Forty-fourth Street Theatre, someone said, "Mr. Wynn is on the street."

This seemed to us bad taste on the comedian's part, considering the number and variety of Junoesque young women who were strolling about in gorgeous costumes waiting for their entrances. However, Mr. Wynn was reluctantly persuaded to return to the fold.

"Saddest comic ever lived," he muttered, with his peculiar brand of chuckle, thus fulfilling our expectations. Now knowing that Mr. Wynn would undoubtedly be sad, we felt he might choose a subject to talk about like "The Psychology of Humor," or "How to Make an Audience Laugh," or something equally solemn. Instead, we learned that, although apparently the most mild-mannered of men, he is not without force in the home.

"I fired all the servants yesterday," he said next.

This was a most unexpected confession. It seems that the comedian had requested a lordly butler to perform some trifling service not immediately connected with the dignity of his office. As trifles irritate Mr. Wynn more than real troubles, rebellion was promptly followed by dismissal of the entire household staff. Fortunately, the comedian's wife looked upon the matter with the eyes of a philosopher. Fortunately, too, the Wynns live near the club.

"It's the little things that ruffle me," went on Wynn. "I don't mind honest criticism. For instance, my wife has picked on me after every first night, except after the 'Gaities,' and I've almost grown to look forward to it. But it's friction that gets on my nerves. That's why I hate this business—hate

it and love it. I wouldn't give it up for the world."

Another comedian, George Hassell, came along just then, attired in filmy female pajamas and a boudoir cap, with lavender ribbons. He used to play good uncles and philanthropic physicians and British butlers at the Castle Square, in Boston.

"And I've never acted since," he groaned. "I'm on my last lap of a three years' contract, and then no more musical shows for me. If they must have comedy they will have to take it straight."

Mr. Hassell is not a small man. His lingers and the forbidding angle of his pipe and his dejected expression combined to make a pathetic study in contrasts.

Meanwhile stately feminine figures floating by made way for Miss Gilda Grey, the "shimmie" dancer. Miss Grey owns up to twenty-two, but looks eighteen. She is Polish and proud of it, but all of her stage experience was gained as a cabaret singer in Chicago. Later on, as we watched the show from the front, we remembered that Mr. Wynn had said that he found it hard to compete with so much youth and beauty. Certainly, Miss Grey heads the procession of fascinating rivals.

Another Merging of Stars

A merger of motion picture film stars was announced yesterday. The latest quartet of prominent players who have affiliated comprises Mitchell Lewis, Anna Q. Nilsson, recently seen in "Auction of Souls"; Seena Owen, one of D. W. Griffith's finds, and Niles Welch, prominent as a juvenile.

"The four concerns were incorporated in Delaware on Thursday," said Mark W. Wilson, a Philadelphia motion picture magnate, who was seen at the Waldorf-Astoria hotel yesterday. "The Mitchell Lewis, Anna Nilsson, Seena Owen and Niles Welch Productions Company, Inc., will be the general title of the quartet, and each of the stars will head his or her own company, with individual directors."

AMUSEMENTS

WINTER GARDEN
B'way and 56th St. Eves. 8:10. Mats. Wed. & Sat. 2:30.
Matinees Tues., Thurs. & Sat. at 3.
A Diamond Mine of Entertainment

MONTE CRISTO
Staged by J. C. Huffman.
Book and Lyrics by Harold Altier.
George Crandall
Robert Kelly
John Ellis
Roy La Rue
Staged by Mrs. Lillian Trimble Bradley

TO-NIGHT CONCERT TO-NIGHT
ALWAYS THE BEST SUNDAY ENTERTAINMENT IN NEW YORK.

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Rachel Crothers' Captivating Comedy
TO-MORROW NIGHT
Maxine Elliott's
THEATRE, 39TH, NEAR BROADWAY
Phone Bryant 1478. Eves. 8:30. Mats. Wed. & Sat. 2:30.

ELTINGE
W. 42nd St. Eves. 8:30. Mats. Wed. & Sat. 2:30.

UP IN
A CURE FOR THE 275 BLUES
MABEL'S ROOM

HUDSON
W. 44th St. Eves. 8:30. Mats. Wed. & Sat. 2:30.

LOUIS MANE
LAST 8 TIMES
FRIENDLY ENEMIES

8TH MONTH
VANDERBILT
THEATRE, 40th St. Eves. 8:30. Mats. Wed. & Sat. 2:30.
RACHEL CROTHERS' REFRESHING COMEDY

30TH WEEK
LITTLE JOURNEY
TO 242ND TIMES
WITH CARL REICHERT AND ETHEL DAINE

CENTRAL THEATRE
BEWARE!
Let not the lurid lights of license blind your vision and plunge your family into vision's depths.

OPEN YOUR EYES
SEE THIS GREATEST OF FILM SENSATIONS
Children Under 14 Not Admitted.
Continuous (one Sun.) 11 A. M. to 11 P. M. Prices—11c to 7.25c & 50c.
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BEST SHOW IN TOWN
Mrs. Mrs. Coburn
in
39TH WEEK
Better 'Ole'
BOOTH 45TH W. OF B'WAY, EVES. 8:30. MATINEES WED. & SAT. 2:30.

SENSATION MORRIS GERT MIDNIGHT WHIRL
NEW YORK ONLY EXCLUSIVE AFTER DINNER REVUE
OPEN AIR ROOF AT 9:30—PERFORMANCE AT 11:30 PM.